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TRUST
An agency of the Government of Ontario
Heritage Matters
A publication of the Ontario Heritage Trust Volume 8 Issue 2 May 2010
Finding our place
in Ontario's history
In this issue:
Maintaining a national treasure
Cataloguing a community
Designations in bulk
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A message from the Chairman

The Ontario Heritage Trust has a clear mandate. As the province's lead heritage agency, it is dedicated to identifying, preserving, protecting and promoting Ontario's rich and varied heritage for the benefit of present and future generations. With this mandate in mind, the Trust will explore each of these core values over several issues of Heritage Matters.

This first issue in this series concentrates on identification. Understanding what you have helps us determine what's missing, or what the value is of what is there. In the case of built heritage, identifying assets can be as simple as a list of what significant buildings, structures or landscapes exist in a given community. A museum, in its most basic sense, is an inventory or a collection of artifacts that identify a community and a particular way of life.

In this issue, we explore a brief history of identification from ancient times to present day. We identify inventories that have been painstakingly developed to provide accurate information to the public. We look at heritage conservation districts and learn how they not only preserve our past, but also provide a framework for managing change. We also explore the process of identification from a highly personal context, which enables us to look at our own unique genealogy as part of a greater community whole.

This issue begs the question: How can we know where we're going if we don't know where we've been? Join us as we crack the surface of this significant theme. You will discover how important it is to identify our heritage for future generations.

Thomas H.B. Symons

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Cover: Niagara-on-the-Lake, one of nearly 100 Heritage Conservation Districts in Ontario. (© Ontario Tourism 2010)

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05/10

Ontario

Maintaining a national treasure

By Romas Bubelis

Toronto's Elgin and Winter Garden Theatre Centre is an inward-looking building of interior architecture. The exterior, by contrast, appears massive but plain.

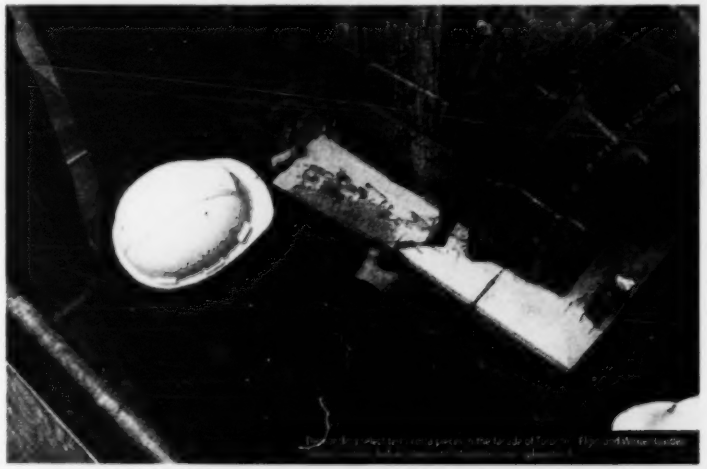
The singular exception is the façade of the elongated Thomas Lamb Lobby, reaching out from mid-block to give the two stacked theatres a presence on Yonge Street. This two-storey façade, with its overhanging marquee and sign, hints to passers-by of the theatrical splendor waiting inside. With the support of funding from Parks Canada's National Historic Sites Cost-Sharing Program (matched by the Government of Ontario), the Trust has commenced a project to give this face a much-needed lift.

Over the summer of 2009, work focused on conserving the entrance level, with refinishing of the bank of six nine wood doors, the re-polishing of brass fittings and the cleaning of stained glass. That work, along with a general refurbishing of the marquee, is now complete. Attention is now focused on the more complex conditions of the second floor terra cotta façade. This level features three arched tripartite windows set amid classical ornamentation executed in architectural terra cotta dating from the original 1913 construction.

Terra cotta is a hollow, fired-clay material, often glazed, produced as a decorative and weathering facing material that is then attached to the structure with steel anchors. The process of modelling terra cotta pieces is as complex as the techniques used in its conservation. Although very popular at the turn of the 19th century, its manufacture is now limited.

Replacement pieces are being manufactured for the Elgin façade project using traditional methods. These will be inserted in the summer of 2010 and followed by restoration of the windows and conservation and cleaning of the remaining original terra cotta. Once restored, the Yonge Street façade will again reflect, with a certain panache, the spirit of the Elgin and Winter Garden Theatres.

Romas Bubelis is an Architect with the Ontario Heritage Trust.



Parks Canada, through the Cost-Sharing Program, is proud to support the Elgin and Winter Garden Theatres National Historic Site of Canada.

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What's under the veil

By Gordon Pim

It's hard to turn a corner in this province without finding one of these large and distinctive blue and gold provincial plaques. These plaques are a significant reminder of our past. They identify the historic events, influential people and provincewide landmarks that have shaped the landscape around us, thereby giving us a stronger sense of place in our world. Small wonder so many people are intrigued by these identifiers. From individuals with a keen interest in history to clubs conducting historical treasure hunts, it's clear that people across the province connect with plaques.

What started back in the 1950s as a program of the Archaeological and Historic Sites Board of Ontario – a predecessor of the Ontario Heritage Trust – has blossomed into one of the Trust's best-known activities. Since 1953, over 1,200 provincial plaques have been unveiled in every corner of Ontario, and every year, more are added to the inventory.

Our provincial plaques identify new communities (more than 120 plaques mark the founding of Ontario communities), transportation routes (portages, roadways and railways comprise over 225 plaques), the role of women in Ontario's history (nearly 50 plaques commemorate these trailblazers), the First Nations presence (60 plaques honour their heritage), the influence of Ontarians (40 plus plaques speak to our shared past) and Ontario's unique Black heritage (over 20 plaques help us understand their remarkable journeys). These plaques bind us together. They connect us to our past, and to each other. They help us to understand who we are and where we're going.

Many of us will walk down to the park and find a provincial plaque shining back at us, part of the landscape while, at the same time, telling stories that bring our past alive. The next time you see one of these beacons, pause not just to read it, but to remember the person or event it commemorates. And for a brief moment, you can feel transported back in time.

Gordon Pim is the Senior Web Communications and Marketing Specialist at the Ontario Heritage Trust.

In 2010, some of the provincial plaques being unveiled will commemorate the following:

- **Tom Patterson,** founder of the Stratford Shakespeare Festival, Stratford, July 13
- **Hugh Burnett,** founder of the National Unity Association, whose efforts laid the groundwork for human rights legislation in Ontario and across Canada, Dresden, July 31
- **Colonel The Honourable Herbert Alexander Bruce,** renowned doctor and former Lieutenant Governor of Ontario, Port Perry, August 19
- **Holland's Landing Depot,** an important communication and supply post during the War of 1812, East Gwillimbury, September 30

Explore the Online Plaque Guide, learn more about the Provincial Plaque Program and discover details about future plaque unveilings by visiting www.heritagetrust.on.ca.

Tracking Olmsted in Ontario

By Romas Bubelis

An undiscovered legacy of work left by landscape architects Charles and Frederick Olmsted Jr. exists in fragments of landscape across Ontario. Their father, Frederick Law Olmsted Sr., was the founding father of American landscape architecture – designer of New York's Central Park, the Chicago and Boston park systems and numerous private estates. By 1900, his sons had inherited the firm and continued to expand its prominence in the United States and beyond. In its country of origin, the firm remains renowned and memorializes to this day. But its impact on landscape architecture in Ontario remains virtually unknown.

Olmsted Sr.'s earliest work in Ontario was St. Catharines' Montebello Park (1870). Thirty years later, stepson Charles Olmsted designed the landscape of Fulford Place in Brockville, including the "Italianate" garden that was the subject of a 2004 restoration project by the Trust. Research of the Fulford project at the Olmsted Archives in Massachusetts provided the first clues to 27 other Olmsted projects in Ontario. Trust research intern Jennifer McGowan undertook the task of assembling Olmsted design drawings and correspondence for a range of park, recreational, city and regional planning projects, including proposals for the Toronto and Hamilton waterfronts and plans for Queen Victoria Park in Niagara Falls.

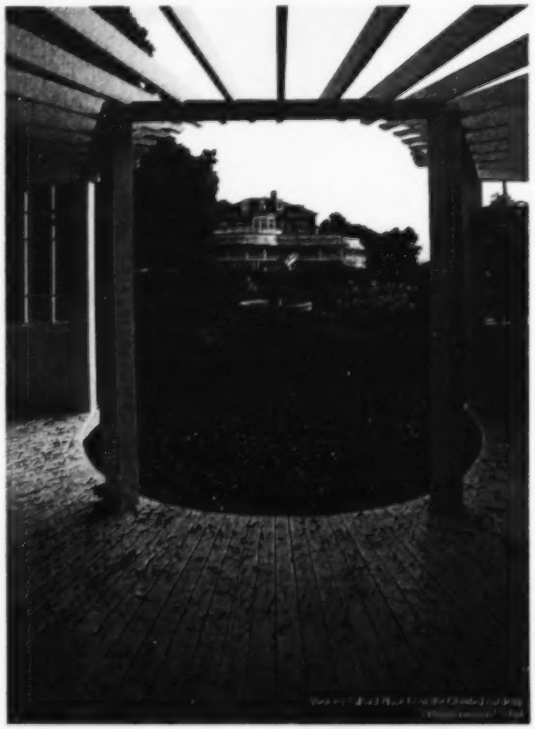
Using original client addresses gleaned from Olmsted-client correspondence, McGowan tracked down Ontario sites in the hope of finding remnant landscape features for these turn-of-the-century projects. The folio for J.W. Favelle (1901) includes plans for drainage, shrubs, feature trees and gates; Favelle House is now part of the University of Toronto Law Library. Large brick and carved-stone piers with wrought iron gates survive, as do the planted trees, now fully matured.

Detailed plans exist for the grounds of Toronto's Benvenuto Place, the lavish residence built for S.H. Janes in 1890. Although the house was demolished long ago and the property subdivided, the massive stone retaining walls along Avenue Road survive, as do various landscape features incorporated into the surrounding subdivision. The Olmsted firm did significant work for J.H. McLean, for his Toronto residence and the family church, parsonage and farm in the hamlet of Crieff near present-day Cambridge. Their 1928 plans that range from cemetery plantings and reforestation to park development are discernable in the forested landscape remaining today.

The Olmsteds' most lasting influence was arguably the training provided to young professionals employed to oversee local projects. Former Olmsted associates Frederick G. Todd, Gordon Culham, Thomas Adams and others put down roots in Canada to establish their own practices as pioneers in the emerging landscape architecture profession in Ontario.

Sparked by archival research, supported by on-the-ground detective work and documentation of fragments, the first step has been taken to identify this important and largely unknown aspect of Ontario's heritage.

Romas Bubelis is an Architect with the Ontario Heritage Trust.



SELF-IDENTIFYING

By Dr. Fraser Dunford

While we are all familiar with local archives, museums and libraries (and the materials they contain), you may be startled to discover what individual collections hold.

As a genealogist, I know a great many other genealogists. If you root through a genealogist's study, you will find bookshelves laden with local histories that would be the envy of many small local libraries. After all, an interest in a particular family naturally leads to an interest in other families – and an interest in a family in a particular community also leads to an increased interest in that community's history. Beyond who our ancestors were, we want to know what they did in their lives, where they lived, when major events occurred, and – most of all – why they did the seemingly inexplicable things they did.

But it goes further than that. Many genealogists also collect family heirlooms – from photographs and paintings to quilts and samplers. Some collectors have little hand-carved wooden boxes that tell of a momentous, sad episode in our history. Others have axes that were used to cut down the original forest, or guns that were used to provide meat for a hungry pioneer family. We genealogists tend to keep these things because they are a part of our family and our individual history. We intend to pass them on to the next generation.

But these heirlooms represent more than the individual. They represent a community. When I look at my genealogy bookshelf, nearly half of it is comprised of local histories of Peterborough County (I am the fifth generation to have lived there). History explains events. I could not understand why some of my cadet lines suddenly moved a couple of townships north until a local history described the construction of a settlement road in that area.

Photo courtesy of Fraser Dunford

Interest in local history quickly leads to broader historical topics. The policy on settlement roads and how and where they were built had a noticeable impact on the pattern of settlement in Ontario. My wandering ancestors led to my interest in how Ontario grew. If you discover that one of your ancestors was a rebel in 1837 (or was one of the militia who put down the rebellion), you suddenly become quite interested in the history of that era.

Good genealogists and local historians will look around their study, make a list and talk with their local museum or archive. Even if the items are going to a knowledgeable and interested descendant, the community might still be interested in knowing what you have and where it is. After all, my history is a part of a much greater one.

Dr. Fraser Dunford is a professional engineer, former academic and university administrator, and is the Executive Director of the Ontario Genealogical Society.

What a difference a day makes

By Jim Leonard

12 Victoria Terrace in downtown Brampton, one of 17 properties designated by Brampton city council on March 11, 2009.

On March 11, 2009, Brampton City Council designated 17 individual properties under Part IV (Section 29) of the Ontario Heritage Act. The simultaneous passing of so many heritage designation bylaws by a municipal council may be a record in the province.

This group of designated properties includes three pioneer cemeteries, a homestead from the earliest period of European settlement in Brampton, a downtown commercial block and an early 20th-century-period revival house.

As of March 2010, 12 additional properties were being processed for designation, including a factory complex, Brampton's Memorial Arena, a Queen-Anne-revival landmark house, important early cemeteries and a picturesque Roman Catholic church. Bylaws for these additional properties will be considered by city council shortly. Some 30 other properties are pending designation in the months ahead.

The City of Brampton has been focusing considerable effort on both its heritage listing and designation programs. The number of designated and listed heritage properties has grown steadily since 2004. In 2006, Brampton's Official Plan was revised to support proactive heritage designation, and heritage evaluation criteria were rewritten.

Further incentives have been steadily adopted by the city in recent years, including a heritage permit system in 2006, a heritage incentive grant for designated heritage properties in 2007, and a redesign of the wall-mounted plaque program.

In 2008, an illustrated heritage designation primer was published, Brampton's Heritage Registers, along with an interactive GIS mapping tool, were posted online on the city's website in 2009.

Furthermore, starting in 2009, the city began contributing records to the Canadian Register of Historic Places. Brampton is now exploring the possibility of having some of its most significant heritage properties considered for recognition as National Historic Sites.

The long-established heritage district plan for the village of Churchville (currently Brampton's only heritage district) has been considerably amended. The Churchville Heritage Conservation District was featured in the University of Waterloo's recent study, "Heritage Districts Work!"

In 2009, the city completed a Heritage Conservation District feasibility study focusing on the downtown and central area. Council has authorized staff to complete the necessary work required to gradually designate up to seven downtown heritage conservation districts, representing over 900 properties in total.

City staff – including Heritage Coordinators Jim Leonard and Antonietta Minichillo, with the Community Design Division of the Planning Department – and the Brampton Heritage Board are justifiably proud of their successes over the past several years and remain grateful for the ongoing support of both City Council and the community at large.

For more information, visit www.brampton.ca/en/Arts-Culture-Tourism/heritage/Pages/welcome.aspx.

Jim Leonard is a Heritage Coordinator for the City of Brampton.

HERITAGE STARTS HERE:
A BRIEF HISTORY OF IDENTIFICATION

By Sean Fraser

The Pyramids at Giza, Cairo, Egypt. (Photo courtesy of Dora Tomaselli)

Why do we make lists? It's an everyday activity, one that almost everyone does without even thinking about it. At a practical level – whether it's for groceries, Christmas shopping or outstanding household chores – we make lists because we want to remember something and then get it accomplished. On a bigger scale, we make lists that are more complex and comprehensive – household items for insurance purposes or possessions we wish to pass down to a future generation.

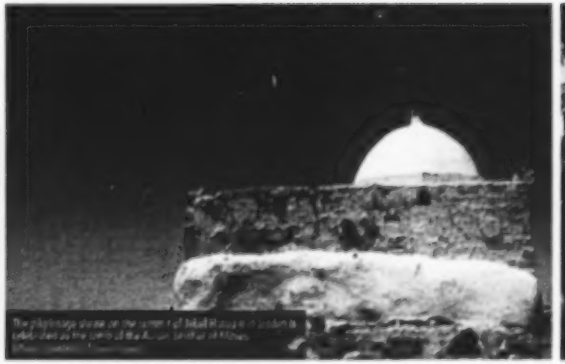
At the community level, however, lists – sometimes referred to as inventories – can include our building assets, sites that help define our cultural and natural landscapes, these inventories help ensure that these buildings and their contents are both celebrated and, ultimately, remembered. Such lists have a long historical tradition and are central to how we have, for centuries, approached and understood our relationship with the world around us.

From the great epic poets (Homer and Hesiod) to the fathers of history and geography (Herodotus and Strabo), ancient Greek authors loved to make lists. Philo of Byzantium and Antipater of Sidon – Greek writers in the 1st century BCE – are often co-credited with codifying the Seven Wonders of the Ancient World. While this is perhaps the most famous list of landmarks, there were many other lists and inventories assembled by ancient writers.

Pausanias, in his 2nd century description of Greece, created a travel inventory of architectural attractions. Many of these accounts are lost, but the locations cited sometimes remain. For instance, the Serapeum of Saqqara, identified by Strabo in the first century AD, was rediscovered by Egyptologist Mariette in 1850. With the decline of the western Roman Empire and rising political and military instability, the motivation and literary opportunity to record monuments evolved significantly under the influence of two emerging faiths: Christianity and Islam.

Many religions share the concept of pilgrimage, but during the Middle Ages the phenomenon evolved in the Christian west to an unprecedented level of sophistication and popularity. By the 12th century, there were over 10,000 sanctioned religious destinations throughout Europe and the Holy Land, all of which were linked by well-organized pilgrimage routes. Today, we are tempted to characterize this as religious tourism. But, in its historic context, the mass culture of pilgrimage was transcendent, profoundly spiritual and central to daily life – there is a contemplative, spiritual and religious value in experiencing relics and holy places ▶

HERITAGE STARTS HERE



Ireland. Pilgrimage, the most important of which led to Mecca and Jerusalem, sometimes lasted for years and posed considerable hardship and risk.

As pilgrim traffic increased, communities developed around these shrines – offering accommodation, security, trade and sometimes boasting spectacular architecture. These sites were often built on ancient ruins to help garner political or religious authority. Guidebooks or itineraries were developed to help identify major destinations, encourage devotion and sometimes even assist with logistics, like transportation and where to eat.

From the beginning, sites competed with one another for prestige and citation in the various published itineraries. Among the more famous are the *Itinerarium Burdigalense* (333 AD), *Liber Sancti Jacobi* (12th century) and itineraries of William Wey (1458 AD). Publishing these routes and their associated religious sites, while encouraging pilgrimage, ultimately expanded medieval knowledge of geography, science and history, while exposing the population to new ideas and other cultures.

Following the Renaissance and continuing through the Enlightenment, personal travel and a renewed interest in antiquity dominated western intellectual life. Starting in the 17th and culminating in the early 19th centuries, European gentlemen who possessed the means were expected to complete their education by touring the continent and immersing themselves in antiquity – art, architecture and literature. These so-called Grand Tours were eventually standardized by location (e.g., Rome, Venice, Athens, Florence, Vienna, etc.) and by the works of art, monuments and ruins that were deemed to hold artistic, historical or architectural value.

Though often anecdotal and personal, these publications lists were highly influential. Paintings, prints and engravings of architecture were produced in great quantities during the second half of the 18th and early 19th centuries. Even if one couldn't manage to reach the destinations in the Grand Tour, it was possible to obtain reproductions of the important attractions and thereby express your sophistication as a collector. Travel itineraries transformed into recognized lists of monuments and, ultimately, art. The romantic prints of Piranesi's *Vedute* (1745), the technical drawings of Stuart and Revett's *Antiquities of Athens* (1755) and the urban scenes of Rigaud, Panini and Canaletto were extremely popular and a major influence on contemporary architecture.

As the Industrial Revolution gained momentum and scientific investigation flourished, a renewed and more academically rigorous interest in the past developed. Affordable travel and political stability also enabled cultural tourism for a much broader audience. A cult of empiricism arose and a fascination with identifying, cataloguing and classifying all things swept through western society. By the mid- to late 19th century, such fields as natural history, botany, genetics, geology, philology, Egyptology, Assyriology, anthropology and archaeology had either been created or transformed by the application of the scientific method.

Ancient monuments and sites were increasingly threatened with destruction amid the rapid urbanization and development that accompanied industrialization. Fortunately, this period also saw the creation of the architectural conservation movement, embodied by the establishment of the Society for the Preservation of Ancient Buildings (1878) in England. Alongside the age of collecting and analyzing was the impulse to present or display, which led to the establishment of most modern museums. After all, these immense collections – gathered from across the globe – had to be stored somewhere.

In Canada, we see inventories such as the Geological Survey of Canada (1842), and the creation of institutions such as the Museum of Natural History and Fine Arts (1857), which was the precursor to the Royal Ontario Museum (1912). The Historic Sites and Monuments Board of Canada (1919) developed the first major cultural heritage inventory created by the Canadian government. Ontario's provincial equivalent was the Archaeological and Historical Sites Board of Ontario (1954) – forerunner to the Ontario Heritage Trust, from 1968-87, the Canadian Department of Northern and Indian Affairs administered the Canadian Inventory of Historic Buildings, which identified thousands of significant heritage sites and provided a basis for later local inventories. At the international level, the World Heritage Convention was ratified in 1972, which led to the creation of the UNESCO World Heritage List. Coming full circle, in 2007, the Canadian Broadcasting Corporation recast the Seven Wonders of the World for Canada and voters selected Ontario's Niagara Falls and Sleeping Giant Park for inclusion.

Today, our inventories take many forms. The Ontario Heritage Trust has an inventory of over 1,600 sites of provincial heritage interest, including properties owned by the Trust, conservation easements held by the Trust and sites recognized through the Trust's Provincial Plaque Program. The approximately 20,000 properties designated under the Ontario Heritage Act forms the Ontario Heritage Act Register. At the most populist and experiential level, we have the less formal inventory of sites that participate in Doors Open Ontario festivals throughout the province each year. In 2009, this popular program involved 1,200 sites, both new and old, at 48 events. Over 490,000 people made Doors Open a stop on their own "Grand Tour" or pilgrimage.

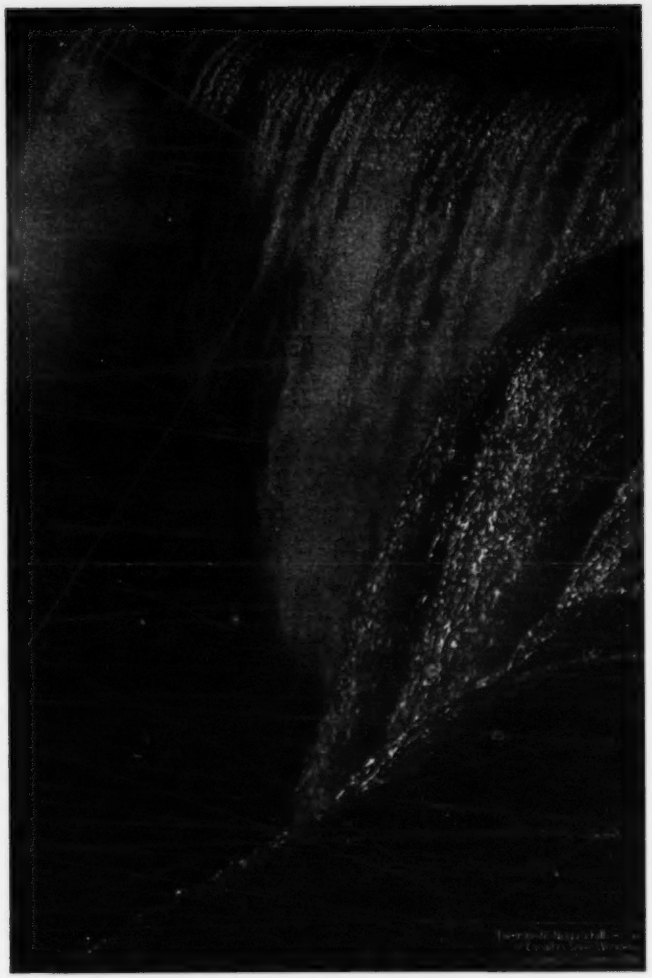
While some provinces-wide comprehensive inventories exist to assist communities in identifying and preserving their cultural heritage, this proactive approach is still a fairly new concept. Most parts of Ontario haven't been comprehensively surveyed and/or the results of those surveys remain unpublished. There have been a number of successes, however, including the Provincial Heritage Bridge Program (1983), the Ontario Heritage Trust's Inventory of Railway Stations (1984), and the Ontario Realty Corporation's study of Courthouses, Registry Offices and Jails (2010). More recently, the Trust developed the Ontario's Places of Worship project, a comprehensive thematic inventory that is changing our understanding of the province's history and religious legacy. The Ministry of Natural Resources also hosts the Natural Heritage Information Centre, which contributes to the identification and protection of species and ecosystem diversity in Ontario.

Looking back at the history of inventories, there are lessons for us today. Heritage inventories should encourage us to travel and seek out personal connections with special places, they shouldn't focus on simulating or replacing our heritage. Experience, and therefore travel to unfamiliar places, is critical to our collective education. Lists make us industrious, proud of our accomplishments and, hopefully, curious to learn more. Curiosity leads to exploration, discovery and understanding.

Comprehensive heritage inventories encourage critical thinking by providing the means for comparison. Until we compare, we cannot determine relative value. Until we understand value, we cannot plan to preserve. And if we do not preserve, we cannot envision, celebrate and share our heritage with those who come after us.

Sean Fraser is the Manager of Acquisitions and Conservation Services at the Ontario Heritage Trust.

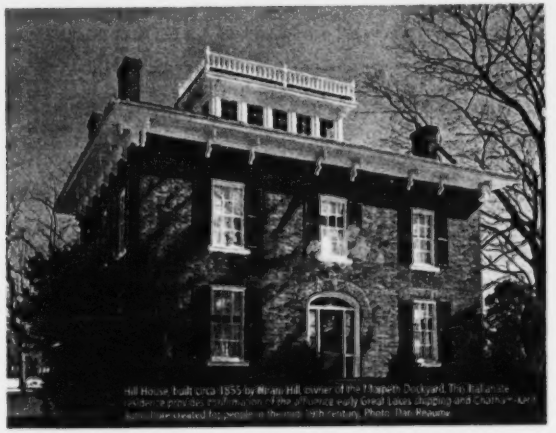
"I have gazed on the walls of impregnable Babylon along which chariots may race, and on the Zeus by the banks of the Alpheus, I have seen the hanging gardens, and the Colossus of the Helios, the great man made mountains of the lofty pyramids, and the gigantic tomb of Mausolus; but when I saw the sacred house of Artemis, that* towers to the clouds, the others were placed in the shade, for the sun himself, has never looked upon its equal, outside Olympus"
(Antipater of Sidon, *Greek Anthology* IX.58)



Cataloguing a community

By Dave Benson

Explore the registry at www.chatham-kent.ca/recreation+and+tourism/heritage+and+museums/heritage+chatham-kent/Heritage+Register.htm.



Hill House built circa 1855 by Abram Hill, owner of the Thamesville Dockyard. This Italianate residence provides an example of the influence early Great Lakes shipping and Chatham-Kent agriculture created for persons in the mid-19th century. Photo: Dan Knowles

The amalgamated municipality of Chatham-Kent includes a number of early settlements that encompass thousands of heritage buildings. Recently, Heritage Chatham-Kent (HC-K), our municipal heritage committee, created a registry of historic properties that would:

- provide the minimal protection, under the Ontario Heritage Act, of requiring a notice period in order for HC-K to evaluate, recommend for designation or, if needed, document and record a building prior to demolition
- allow HC-K to develop a designation prioritization strategy
- provide the public, Council and owners of listed properties with an appreciation of the wealth of heritage in the community
- provide a promotional tool through the municipal website

Starting with 200 indisputable entries, the municipal planning department supplied legal property descriptions, while committee members and a heritage assistant identified, photographed and developed descriptions of architectural styles along with contextual and historical significance for the properties.

In Spring 2009, 100 additional properties were added to the draft registry, providing a better cross-representation throughout the community and across different types of architecture (commercial, industrial and agricultural). A combination of formal communications, media releases and an information open house were used to gain community buy-in. The public was provided with as much information as possible about the process and implications of the registry.

Notification was then sent to all owners of properties being considered for inclusion in the registry. The information package included:

- a comprehensive fact sheet
- answers to frequently asked questions
- a survey giving property owners the opportunity to provide additional information, corrections, questions and written objections
- an invitation to attend an open house with members of HC-K and the municipal planning department to answer questions and address concerns

Most concerns were based on:

- the misconception that listing a property on the registry would lead automatically to designation
- a desire not to have perceived impediments to property rights
- a general distrust of government

Ironically, the majority of formal objections came from proud owners of well-maintained heritage homes and from churches. Yet, at the same time, the exercise alerted some owners who were not aware that their properties were historically important.

Council approved the Chatham-Kent Registry on January 18, 2010. Properties with owner objections were removed from this final version, resulting in several significant properties being omitted.

The Registry now identifies and gives basic protection to 261 properties. Heritage Chatham-Kent has a working document on which to base its strategic planning. The process itself has raised the profile of heritage buildings and the public's appreciation of them. The registry has been added as a new component to the Chatham-Kent website and helps promote Chatham-Kent to the world.

Dave Benson is a Heritage Coordinator for the Municipality of Chatham-Kent

Leading by example

By Sally Coutts

The former Ecole Sacré Coeur has since been converted to condominiums, one of many in the City of Ottawa.

One heritage volunteer and activist is Linda Hoad, a retired librarian who has an encyclopedic knowledge of the community's history and whose research has saved city staff hours of work over the years.

Ontario towns and cities have been designating properties under Part IV of the Ontario Heritage Act since the passage of the act in the 1970s. This fact prompts the inevitable question – what's left? After the churches, the schools and the historic houses are designated, how does a municipality decide its next steps?

The impetus to look at a community with fresh eyes frequently comes from the public. Residents of a neighbourhood, who love and cherish it, often direct heritage volunteers and professionals toward some of the under-appreciated gems in their community, leading to their designation.

This has certainly been the case with the Ottawa neighbourhood of Hintonburg, located to the west of downtown. Hintonburg is a residential neighbourhood, bisected by a commercial artery, Wellington Street. Mixed in character, it features large turn-of-the-century brick houses, smaller working-class housing, large churches and a large institutional presence around the site of the former Grace Hospital, demolished in 2001. In recent years, the area has become increasingly popular – particularly among those anxious for a downtown lifestyle, but unable to afford Ottawa's other downtown neighbourhoods. The assets of the community have been noted. In 2007, *En Route* magazine identified it as one of the top 10 emerging neighbourhoods in Canada. *The Ottawa Citizen* said that "The changing nature of the neighbourhood is fascinating to watch."

In the last 15 years, the city has designated four buildings in this area – the former École Sacré Coeur, now converted to condominiums; the Parkdale Fire Station; Devonshire School and a stone commercial structure. All of these designations were the result of requests from the committed volunteers of the Hintonburg Community Association, whose knowledge of the area helped heritage planning staff to understand the significance of the buildings.

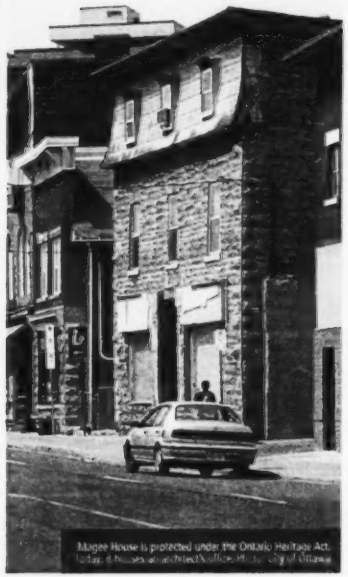
One heritage volunteer and activist is Linda Hoad, a retired librarian who has an encyclopedic knowledge of Hintonburg's history and whose research has saved city staff hours of work over the years. In a recent conversation, Hoad explained that, from its establishment in the early 1990s, the community association deliberately made heritage one of its priorities. Members believed that celebrating the area's built heritage would foster community pride and help dispel the public's sometimes-negative perceptions of the neighbourhood. Soon, the newly established group began to identify likely candidates for designation.

As community residents and lovers of the neighbourhood, members of the community association were ideally suited to this task. They knew the neighbourhood and were frequently aware when a planning application was imminent or when a building was going to change hands. If they thought that a building was threatened, they would focus attention on it. One of their earliest success stories was the Magee Building at 1119 Wellington Street. A former store, it was on the radar because it was clearly much older than the buildings surrounding it. When it went up for sale, Hoad went to work researching it and discovered that it had been built in the early 1880s as a private house and then converted to a bank in the early 20th century as Wellington emerged as the commercial heart of the area. Within months of Hoad's contact with the city, the building was protected under the Ontario Heritage Act. Today, it houses an architect's office.

Hoad has also turned her attention to Hintonburg's industrial heritage. In the late 19th and early 20th centuries, the north end of the neighbourhood between Wellington and Scott streets was highly industrialized and was the site of a number of industrial buildings, including Capital Wire Cloth, the Beach Foundry and a railway roundhouse. Capital Wire ceased to operate as a factory in the 1970s, but retains much of its industrial character. City staff are researching this structure and two others – the Standard Bread Company, now an artist's co-op, and the Bayview yards – to determine if they meet the criteria for designation. If so, this would be the first cluster of former industrial buildings designated in the city.

The Hintonburg Community Association has not limited its heritage focus to designation. In 1993, they published a popular walking tour; they also have an information-packed heritage section on their website. Again, a team of dedicated volunteers accomplished all this. So, if you are wondering where to turn next in your community – ask your neighbour. Leading by example, proud and concerned communities can work with municipal heritage planners to preserve historic architectural landscapes.

Sally Coutts is a senior Heritage Planner for the City of Ottawa.



Magee House is protected under the Ontario Heritage Act. Today, it houses an architect's office. Photo: City of Ottawa

GUEST COLUMNIST

DESIGNATIONS IN BULK

A Heritage Conservation District (HCD) is a defined area containing a concentration of heritage resources with special character or historical association. Instead of designating these properties individually, the properties within an HCD are designated as a whole, under a single municipal bylaw.

HCD status under the Ontario Heritage Act (OHA) offers protection from demolition and alterations that are unsympathetic to the district's character. HCDs may include residential, commercial and industrial areas, rural landscapes or entire villages or hamlets with features or land patterns that contribute to a cohesive sense of time or place. Significant features are not limited to built form, streets, or landscapes – they may also include important vistas and views.

There are nearly 100 such districts designated in Ontario (see the Ministry of Tourism and Culture's website for a current list). Here are just two of their stories:

Understanding Unionville,
by Regan Hutcheson

A visit to Unionville is like a journey back in time. Located north of Toronto in the heart of Markham, Unionville is one of Ontario's best-preserved rural 19th-century communities.

Founded over 200 years ago, Unionville began when European settlers followed William Berczy from Germany to Markham via Pennsylvania and settled on land granted by Governor Simcoe. The village soon flourished with the establishment of mills and local commerce. In 1871, the Toronto and Nipissing Railway encouraged the greatest period of growth.

Today, Unionville is a unique and attractive heritage oasis in the middle of modern Markham. Its setting of tree-lined streets, Victorian architecture, interesting shops and fine restaurants has made it one of the region's most popular destinations and a desirable residential address. Part of its appeal is the fact that most of the village's earliest building types remain – commercial storefronts, a hotel, churches, industrial buildings, a railway station, and historic homes of varying architectural styles.

To ensure that Unionville is preserved for future generations, the former village was designated as Markham's third HCD in 1997. A heritage district plan was created to provide a framework to guide alteration and development of the properties and streetscapes. Many district plans are very good technical documents, but often not very useful to their primary user: the residents. The Unionville plan provides clear and concise direction as to what is considered appropriate – whether altering an existing historic building, constructing an addition, installing commercial signs, modifying a *non-heritage* property or introducing a new building to the streetscape. The plan's policies and guidelines are also supported by clear visual images of what approaches are supported, providing clarity to ensure consistency in decision-making.

The result, for Unionville at least, has been heritage features protected when alterations are proposed and new infill construction compatible because appropriate attention is paid to architectural style, scale, massing, materials and design details. Approvals have been streamlined with compliant or minor changes delegated to municipal staff with the municipal heritage committee only reviewing major proposals.

Support from residents in the district is high as it is understood that everyone in the community benefits from a protected heritage environment where procedures and policies are consistently enforced.

The heritage district in Unionville does not create a frozen-in-time community in a museum-like setting. Rather, it serves as a guide for change to achieve a more attractive and compatible community that celebrates and remembers its past while acknowledging the needs and desires of current and future inhabitants. Unionville and its heritage plan truly embrace Markham's motto of "leading while remembering."

Regan Hutcheson is the Manager of Heritage Planning for the Town of Markham.

Preserving Niagara-on-the-Lake,
by Leah Wallace

The Queen-Picton Streets Heritage Conservation District, established in 1986, is now 24 years old. The district study was completed by Nicholas Hill, who also wrote the district plan.

In his introduction to the plan, Hill wrote, "The downtown section of Niagara-on-the-Lake is a district of unparalleled architectural and historical value, worthy of long-term conservation. The plan addresses all aspects of the district that make up this distinctive streetscape, including buildings, streets, traffic, car parking, landscaping, lighting, signage and pedestrian amenity." Describing the essence of the district's character, Hill noted that groupings of buildings of various styles, ages and materials were blended together by a common scale and a richness of detail. Hill's plan was ahead of its time, recognizing that a district was not simply a collection of buildings but also that there were differences in character between the residential and business areas of the district. Over time, council and the Municipal Heritage Committee (MHC) embraced the policies and objectives in the plan and developed a holistic approach to the assessment of alterations and new development within the district, seeking to conserve not just the buildings but also the streetscape character. Recently, in order to clarify its status, council adopted the Queen-Picton Streets Heritage Conservation District Plan.

Working closely with the planning, building, public works, bylaw enforcement and parks and recreation departments, council and the MHC have developed a heritage permit review process that encourages a high level of conservation and maintenance. The process encompasses both alterations to existing properties as well as the introduction of new buildings. It also provides for adaptive reuse of existing buildings, signs, awnings, streetscaping and street lighting. Coordination of the site plan process with the heritage permit process, adherence to official plan policies and zoning bylaw requirements, strong provisions in the town's sign bylaw, and the vigilance of building inspectors all assist the committee and council to manage change within the district.

The Town of Niagara-on-the-Lake has been lucky. Loss of building fabric has been minimal. The district contains some of the earliest buildings in the province – with many dating from as early as 1815. Ninety-eight per cent of the building stock designated in 1986 remains.

In the fall of 2009, two significant buildings on Queen Street in the business area were destroyed by fire. The owners, the owners' architects, planning staff and the MHC have worked together over the past six months to design new buildings that complement the streetscape character and the adjacent buildings without being slavish copies of the originals. Although the town has lost two important buildings, it will be gaining two well-designed replacements that will enhance the district's building stock and streetscape character.

Leah Wallace is the Heritage Planner for the Town of Niagara-on-the-Lake.

WHAT'S ON . . .

. . . the shelf

Creating Memory,
by John Warkentin

Becker Associates, 2010. Toronto has over 6,000 public outdoor sculptures, works of art that provide a sense of the rich variety of life and work in the city, its peoples, cultures and aspirations. Interest in commissioning public sculpture began slowly in the 19th and early 20th centuries, but increased rapidly after the 1950s. This is a book about the sculptures and how they disclose the city to itself.

Creating Memory's two introductory sections examine the factors behind this expansion over time and the changes in style as one generation of sculptors succeeded another. It looks at the reasons behind the changes as sculptures were conceived, sculpted and erected.

Through Toronto's sculptures, the character of the city and its local communities, and many facets of Canadian life, are remembered and revealed in distinctive ways. *Creating Memory* provides a new and very human perspective on Toronto, its history and its local geography.

John Warkentin, a native Manitoban, has been a resident of Toronto since the 1960s. He has taught geography for over three decades at York University in Toronto.

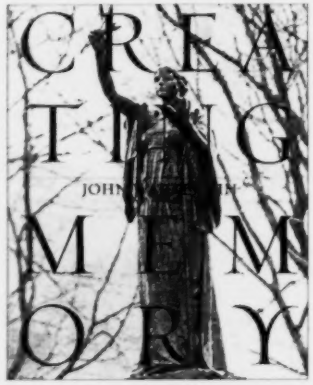
North York's Modernist Architecture,
a reprint of the 1997 City of North York publication

E.R.A. Architects, 2009. This document had initially been produced over a decade ago. We had two key reasons for reprinting it. First, it was a well executed survey of modernist building in North York. Nothing more definitive has been subsequently produced and copies were very hard to find, even though it was a valuable research tool. . . . The second reason for reprinting this document was that it creates an interesting snapshot of what was so recently valued, and allows us to see how we've responded to this legacy.

. . . The good news is that all of the top 20 significant modernist projects identified in the document were added officially to the City of Toronto's Inventory of Heritage Properties. . . . But the bad news is that of the top 20, two have already been demolished and there is clear evidence that a number of others have received major but not particularly well-considered alterations that mar their architectural value.

. . . Advances are happening in heritage conservation . . . But the task initiated by North York's Modernist Architecture remains incomplete. We still need a stronger recognition of the legacy of the recent past, a stronger appreciation of the value that this legacy contributes to our current city, and a better understanding of the sustained, layered richness of our urban environment. [Michael McClelland, Principal, E.R.A. Architects Inc.]

Note: This publication is available in PDF format online at www.o...n.ca/bkgpb/ (or ter the title in the search box).



. . . the web

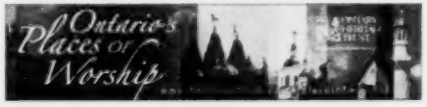
The following online resources are useful tools in identifying and understanding various heritage resources available throughout Ontario:

www.heritagetrust.on.ca/placesofworship – Explore the Ontario Heritage Trust's inventory of places of worship throughout the province.

www.pc.gc.ca/apps/lhn-nhs/index_e.asp – Discover the Directory of Designations of National Historic Significance of Canada, offered by Parks Canada.

http://whc.unesco.org/en/list – The World Heritage List includes 890 natural and cultural sites in 148 countries that possess "outstanding universal value."

www.historicplaces.ca – Search through over 17,000 entries in the Canadian Register of Historic Places and experience the rich history of Canada.



In the coming months . . .

The Ontario Heritage Trust regularly hosts or attends events that impact our rich and unique heritage. From provincial plaque unveilings to conferences, we are busy year-round with activities that promote heritage conservation in Ontario.

Here are some of the events and activities occurring over the next few months. Visit our website at www.heritagetrust.on.ca for more details!

May 2010 – The Niagara Apothecary opens for the summer season, Niagara-on-the-Lake. Step through the doors and see how pharmacists practised their profession over 100 years ago. Hours of operation: from Mother's Day to Labour Day, daily from Noon to 6 p.m., then weekends to Thanksgiving (second Monday in October). Open 11 a.m. to 6 p.m. during July-August weekends.

May 22, 2010 – Uncle Tom's Cabin Historic Site opens for the summer season, Dresden. Join us in 2010 to celebrate the achievements of Reverend Josiah Henson and other early Black settlers. Hours of operation: Tuesday to Saturday, 10 a.m. to 4 p.m.; Sunday, Noon to 4 p.m.; open Mondays in July, August and holidays.

June 12 to September 5, 2010 – Barnum House open for the summer season, Grafton. In 1819, Flukim Barnum built this stylish house that stands today as one of Ontario's finest examples of neoclassical architecture. Open June, July and August, Wednesday to Sunday, 10 a.m. to 4 p.m.

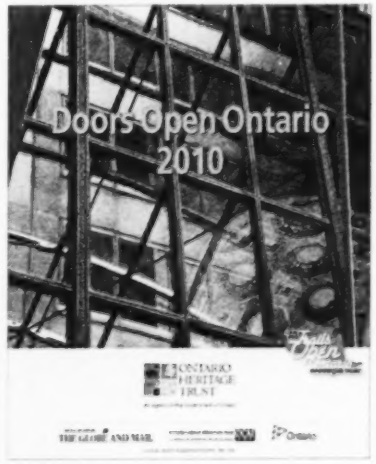
June 12 to September 5, 2010 – Homewood Museum open for the summer season, Maitland. Enjoy tours and special events. Open Wednesday to Sunday, 10 a.m. to 4 p.m.

June 11-13, 2010 – Ontario Heritage Conference 2010, Chatham-Kent. This year's theme – "Rural Roots, Rural Routes: 200 years of rural architecture" – will be highlighted through workshops, site visits and keynote speakers. The conference is presented by the Architectural Conservancy of Ontario and Community Heritage Ontario, in partnership with the Trust. It will take place at the Ridgetown Campus of the University of Guelph, at Chatham's newly renovated Capitol Theatre and at various heritage sites across the municipality.

July 13, 2010 – Provincial plaque unveiling to commemorate Tom Patterson, Stratford. The Stratford Shakespeare Festival began as a grassroots initiative spearheaded by Tom Patterson, with the crucial support of the Stratford community. Throughout his life, Patterson played a significant role in the development of the Stratford Festival.

July 31, 2010 – Emancipation Day at Uncle Tom's Cabin Historic Site, Dresden. A celebration commemorating the end of slavery in the British Empire. For more information, visit www.unclestomscabin.org.

For information on Doors Open Ontario events throughout the summer, visit www.doorsopenontario.on.ca. Trails Open Ontario activities are listed at www.heritagetrust.on.ca.



Call 1-800-ONTARIO to order your copy of the Doors Open Ontario Guide today!

Recognizing Contributions to Heritage Conservation

The Ontario Heritage Trust's annual Young Heritage Leaders, Heritage Community Recognition and Community Leadership programs, as well as the Lieutenant Governor's Ontario Heritage Awards, celebrate achievements in preserving, protecting and promoting heritage.

To learn more about how to nominate an individual, group or community, visit **www.heritagetrust.on.ca** or e-mail reception@heritagetrust.on.ca.

The nomination deadline for this year's programs is July 16, 2010.

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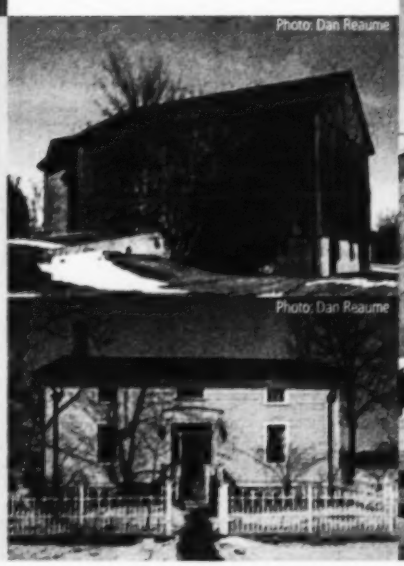
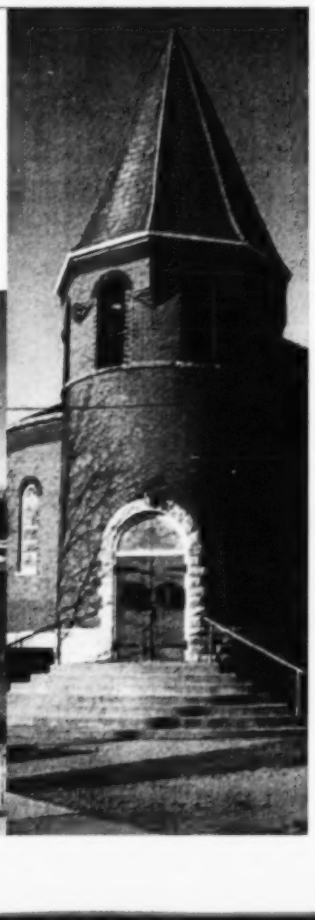
Rural Roots · Rural Routes

200 years of rural architecture

Ontario Heritage Conference
June 11-13, 2010
Chatham-Kent

2010 Ontario Heritage Conference





This conference will explore issues related to:

Places of worship: Restoration, renovation and reuse
Barns and agricultural outbuildings
Langley to Storey: 150 years of Kent County architecture

To register, visit:
www.eplyevents.com/ontarioheritageconference

For more information, contact Conference Chair John S. Taylor at rondeau1@xplornet.com or 519-674-3022.

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